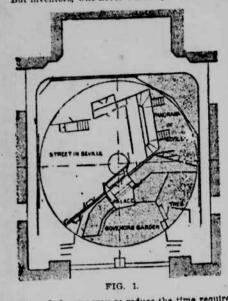
HALF-MINUTE WAITS BETWEEN ACTS. HOW THE PLATING OF DRAMAS OF MANY SCENES

IS FACILITATED IN MUNICH-ADVANTAGES AND DISADVANTAGES OF THE PLAN. lome New-York theatregoers would no doubt think for a long time before they would commit themselves to the opinion that rapidity in the setscenes on the stage was an advantage worth paying for at any great price. Many plays have been presented here from time to time, in which the waits between the acts were generally regarded as the best parts. Even in the case of plays that re thoroughly enjoyable, some persons think that time enough should be allowed now and then for them to get out of their seats and stroll about a

little and take a rest from the long continuance in the sitting posture. This opinion is said to be backed by no less authorities than the Governor of forth Carolina and the Governor of South Carolina. But inventors, who never will be quiet, are always



trying to find some way to reduce the time required for the setting of scenes, or to contrive a way by which it may be accomplished without protracting the period between the acts. One of the recent experiments in this direction is the "turn-table" stage of the Royal Residenz-Theater, in Munich. A description of it is given in a recent number of "Enineering" by Edwin O. Sachs, who in turn quotes an article by the designer of the stage, Herr Lautenschläger.

The plan, of course, is to set two, three or four scenes on the stage at once, facing different and then bringing them into view succ by turning the stage around till the front of each scene fits the proscenium arch. The curtain can be lowered while the stage is turning, or the house can be darkened, and in either case it is asserted that the time required will be only from twenty to twenty-five seconds. The first scenes of he play will, of course, be set before the time of beginning, as far as there is room for them, and as oon as a scene has been used and turned away from the front the scene-shifters will go to work

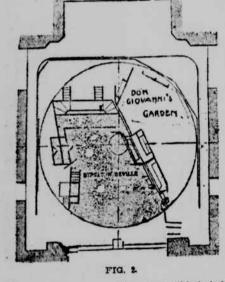
setting another in its place.

The size of the scenes can be varied as well as or any other stage, with the condition that two which to be set at the same time must not interfere requiring nearly the whole depth of the stage, were to be called for, any other scene set at the same time would have to be shallow. If it were positively necessary for the next scene to be a deep one, too, the rotary powers of the stage would have to be set aside for the time, and it would have to be used just like an ordinary stage. But this would not happen often. Even if a scene were extremely deep, it need not, as a rule, take the whole width of the stage, and another could be set at the same time at one side or the other, while, by inclining the large scene a little to one side, more

clining the large scene a little to one side, more room could be had for setting the next scene on the other side.

DETAILS OF THE SCHEME.

A little careful examination of the diagrams here shown will make the method of setting scenes on this curious stage clearer than columns of explanation. Three arrangements are shown. They are for scenes in the opera "Don Glovanni," the first work placed on the Munich stage. In each case the shaded part shows what is visible to the audisne. Fig. 1 shows the first scene of the opera, the Governor's garden, with the second scene, a street in Sevile, set on another part of the stage, ready to be turned around into view when the time comes. Fig. 2 shows the stage turned so as to place the street before the spectators, while the scene of the Governor's garden has been cleared away ("struck," in stage language), and the space that it occupied reset for Don Glovanni's garden, which it of the first the turn-table stage there is no questions. The upper stage, covering the like that of Hoyt's Theatre can be used only for simple productions. The upper stage, covering the like that of Hoyt's Theatre can be used only for simple producti



is to be the next scene. As soon as this is before the audience the street will be struck and its place taken by the banqueting-hall, which will be the

These two diagrams, especially the first, show the tendency which the turning stage would doubtless cultivate to the setting of scenes obliquely. The part of the first scene used for the action would doubtless be that directly in front of the proscenlum opening. The rest, which stretches away to the back of the stage on the right of the spectators, would be only background. Such a deep scene as this appears to be is often most picturesque and beautiful in its effect, but it would obviously be on those who sat on the right-hand side of the house. This one-sidedness is given to the scene in order to leave room for the setting of the street

the house. This convenience is given to the seems in order to leave room for the setting of the street in order to leave room for the setting of the street in order to leave room for the street of t

of the objections to it are advanced here it is because they are less obvious, and not because it is intended to imply that there are no advantages. To reduce the rather long periods of darkness between scenes and the longer waits, in many cases frequent

reduce the rather long periods of darkness between scenes and the longer waits, in many cases frequent as well as long, between acts is doubtless greatly to be wished, and no doubt this object would be advanced by the revolving stage.

It is to be doubted whether the number of men necessary would be much reduced. There would be times when about the regular number would be inevitable for the setting or the working of a scene, and these would have to be kept on hand and paid all the time. The tendency to oblique settings has already been remarked. These are pretty sometimes, but they would become monotonous if they occurred in every play, and perhaps repeatedly in many plays. According to the diagrams here shown there is a distance of seven or eight feet between the curtain line and the nearest scenery. This would have to be filled in with some permanent pieces having no relation to the special scene represented. They would simply widen the frame of the picture at the expense of the picture itself. This would be conspicuously the case in such a scene as that of Donna Anna's room in Fig. 3. Imagine this turned around so as to bring it into its place before the opening, and it will be evident that only about a third of the space visible to the audience will be set with appropriate scenery. Perhaps the revolving part of the stage might be built a little nearer to the curtain line than it is shown if these diagrams, but it could not come much nearer.

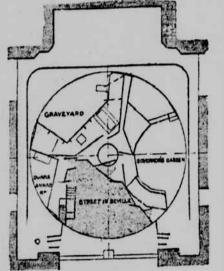
ELEMENTS OF EXPENSE.

The revolving part of the stage takes, it will be een, nearly the whole of the stage, and this leaves little storage room. There would seem to be diffi-culties about storing scenery in a place that was going to turn around from time to time, but there must be a place to put the scenery and properties while they are not in use. In a play requiring heavy sets and many accessories this is a consideration of such importance that it often makes an adequate production impossible in a theatre which does not have the storage room for the settings while they are not in use. The space at

which does not have the storage room for the settings while they are not in use. The space at the back and sides of the stage is ordinarily used for this purpose, but when the whole stage except a bare margin is in constant action an additional space would have to be provided for the purpose, and this would require a greater original cost for the theatre. Add to this the cost of the machinery for moving the stage and that of running it and keeping it in repair, and it will be evident that the possible saving of the pay of a scene-shifter or two will not count for much against the expense of the plan as a whole.

Taken altogether, the turn-table stage may be an excellent thing for a theatre that is supported by a government, but it is not likely to be adopted widely among theatres controlled by private individuals who run them as the means of making their livings. Only one stage has ever been attempted in this city which in any way aims to accomplish the purpose of the turn-table stage. This is the double stage of Hoyt's Theatre. It was invented by Steele Mackaye, and was thought at the time to be a great achievement, but it has not been imitated eisewhere, and it is so far forgotten that probably few of those who see performances at the theatre know that it is still in use. But it is still in use. The contrivance consists simply of two uplatforms, one above the other, at a fixed distance, which can be raised and lowered by machinery. A scene can be set on one while the other is in use, and then both together are raised or lowered, as the case may be, when the time comes.

As to the comparative usefulness of this and



HUNTING WALNUT.

WHERE WOOD MEANS A FORTUNE.

Ashland correspondence Cincinnati Tribune.

Ashland correspondence Cincinnati Tribune.

The recent placing of an extensive contract for the supply of walnut logs and high-grade lumber to Hamburg (Germany) manufacturers by a local lumber firm has in a manner revived the wailing interest in this famous wood that a dozen years ago was being searched for throughout all the mountains of Eastern Kentucky and the adjoining territory of Virginia, West Virginia and Tennessee. The supply in these States is by no means exhausted, but the slowing up that has been felt in the demand for several years has caused a cessation of the old-time, energetic activity.

When, thirty years back, the walnut craze was sweeping over the country the supply in the Kentucky mountains appeared unlimited, but with the reckless methods employed by the woodsmen and induced by the general plentude of the trees, there was soon made apparent the fact that care must be exercised in this work as well as any other. At the outset only the choicest trees were cut. That this was a mistake was shown later, as the prices still advanced until double the first quotations. Then the smallest trees were cut, and rafts come out of the Big Sandy every season yet that will not average more than twelve inches in diameter of each log.

Finally in the sections of easiest access to the

erage more than twelve inches in diameter of each log.

Finally in the sections of easiest access to the river the timber was all cut off, and then for the first time came the real difficult work of securing the timber. As the timber became scarcer the price rose correspondingly, and many men picked up neat fortunes in getting out the stumps of the trees that had been cut years before and selling them to the veneer mill companies of the East. Some of the finest figured wood of curly walnut was found in these stumps, and the high estimate of this peculiar feature to a large extent came too late for the pioneer dealers, as their finest frees of this sort had been disposed of without respect to the unusual properties of the grain, and had in many cases been worked up by the manufacturers in the same blissful ignorance.

Before the demand arose for the wood, walnut was especially sought by the Big Sandy rail splitters as the most satisfactory timber for rail making. It was not difficult to work, and in lasting qualities it was practically unequalled. Hundreds of thousands of dolars' worth of fine walnut has been making.

But there is no more of it worked up in this man-

oundation of a fortune to the Eastern veneer com-

foundation of a fortune to the Eastern veneer companies.

This scouting for valuable trees is a business that requires no small tact and a thorough experience in wainut timber. There are a dozen or more men systered throughout the Kentucky and West Virginia hills who do nothing but look up black wainut trees of more than ordinary promise. One of these men has accumulated a fortune of \$50,000 in the last nine years at this work alone. As an example of the profits may be cited an instance of three years ago, when he brought out of the big Sandy River a single tree of figured wainut at a cost all told of \$500 when in the miliyard at Catlettsburg, and sold it within a week to a New-York veneer mill for a trife more than \$5,000.

Down along the State line in Bell, Whitely and Harlan counties the large coal companies that control hundreds of thousands of acres of territory have for several years been planting wainuts in quantity with the intention of allowing the lands to grow up into veritable wainut forests. Such a course could be followed with profit throughout the entire Sandy Valley country, but the natives apparently do not care to provide as far ahead as the second generation, and give it no attention.

Nowhere are the conditions more favorable to the growing of black wainut than in the Upper Big Sandy country. The soil apparently holds all the necessary qualities to produce enormous expansion, as is shown by the record of some of the immense trees of the upper country. There is sone yet standing in an inaccessible portion of Letcher County that measures nearly nine feet in diameter. A famous old tree, cut years ago in Floyd County, measure twenty-one feet and some inches in circumference. The tree mentioned above as selling for a cool \$3,000 was just a little more than six feet in diameter at the base. Hundreds of fine logs of five feet and over in diameter have been shipped in the last five years from Catlettsburg to the Eastern exporters.

WASTE-BASKET GLEANINGS.

THEY HAVE A CONSIDERABLE COMMERCIAL VALUE, TAKEN IN THEIR ENTIRETY.

Down in a cellar at No. 17 City Hall Place, almost within a stone's throw of the Bridge entrance, one may see six or seven Italians, men and women, sitting crosslegged on the floor picking away at immense piles of paper in front of them, throwing a piece here and a handful there, not saying much, but just pick, pick, picking all day long. Big bales of paper are stacked up against the walls all around them, and the only light that reaches the place comes through the dirty panes of glass in the door and from a flickering gaslight in the rear of the place.

The writer in a moment of curiosity went down

the rickety stairs into the place the other day. The man sitting on the floor near to the door ooked as if he might be the boss. "What are you doing here?" asked the visitor.

"Waste pape," was the laconic response. This was encouraging, but still rather indefinite. "Oh, you buy and sell waste paper?" ventured the

"Yes," replied the Italian, who by this time was raining assurance, seeing that the visitor wore no brass buttons or Health Department badge.

"Well, where do you get all this stuff? "Bigga build' all around," replied the merchant,

with a sweep of his hand,

supplemented this explanation to a wonderful extent. There were letterheads of well-known law firms, crumpled and torn legal documents and circulars and pamphlets without number. A few miles of ticker tape tangled up with the rest made up the mess which this thrifty merchant had collected from the "bigga build' all around," and was The big piles have to be gone over almost piece

paper is put in this basket, the brown paper in that one. Here is a pile of trimmings from a book bindery, and over there is the resting place of part of the circulation of every newspaper in town. This last-named pile is almost worthless, for since the manufacture of newspaper from wood pulp has been perfected old newspapers have little or no Some idea of the size of this waste-paper busi-

ness may be gathered from the fact that one of the downtown office huildings, which has no newspaper office in it to swell its output, has from 400 to 500 pounds of these scraps to dispose of each week. The dealer in City Hall Place has no monopoly of the trade, but does, perhaps, a little more than his share. The jamitors and agents of buildings are only too glad to dispose of their waste paper in this businesslike and systematic way.

It can hardly be said that the sale of waste paper is a source of revenue sufficient to cause sleeplessness among the owners of the big buildings, yet it makes a small addition to the earnings of the jamitor which is very acceptable. The insurance companies, moreover, have clauses in their policies forbidding the accumulation of waste paper, and are very strict as to their enforcement.

The quotations on waste paper vary from time to time. At present the Italian who buys and sells it says that he pays about 30 cents a hundred pounds for the ordinary waste paper of a big building. He seis the sorted stuff for from 50 to 50 cents a hundred. The market is now at a low ebb, as will be seen from his resume of the situation. No gooda biz now, Gooda biz in summer time, McKin' maka gooda biz, You vota McKin' 21.

It is seldom that anything of value is found in the waste paper. One might suppose that pens, knives, or possibly money and checks, might be picked out of the contents of hundreds of business men's waste baskets, but such is not the case. ness may be gathered from the fact that one of the

the waste paper. One might suppose that pens, knives, or possibly money and checks, might be picked out of the contents of hundreds of business men's waste baskets, but such is not the case.

THE STORY OF A DRAMATIC CRITIC, SOME PASSES AND TWENTY-FOUR ANCIENT EGGS.

The theatrical agent who goes out ahead of a show always has many funny experiences, and especially with the seeker after free passes in the rural cities. Ramsay Morris, who is advance man for May Irwin's company, tells a funny story about his last trip to Pittsburg. He lingered over to see the show open Monday night, and while standing in the box-office of the theatre in the afternoon he heard the ticket-seller having an argument over the telephone with some one. Finally the ticketseller hung up the receiver with an oath. Mr. Morris Inquired what was the matter. The ticket-

Morris inquired what was the matter. The ticketseller said:

"That is from M-—, the dramatic critic; he never
fails to work every advance man for four passes
to the show."

"Gulity," said Mr. Morris. "I gave him four, but
what's the trouble?"

"Well." said the ticket-seller, "that fellow pays
his board with those passes and buys groceries and
does other things. He has just called up here to
tell me to take up two passes to-night and refuse
admittance to the holder. He says that he gave
them to his grocer for two dozen eggs, and that
the eggs were bad, and he wants to get even."

LASSOING A LION.

From The White Oaks (N. M.) Eagle.

From The White Oaks (N. M.) Eagle.

The traffle in guns and ammunition at this point is likely to suffer a depression if the methods of John W. Owen in hunting wild animals are adopted generally. The other day Mr. Owen and Oliver Peaker were in the Jicarilla Mountains, having several hunting dogs with them, but no guns. Besides capturing two wildcats and one fox, their hounds got on the fresh trail of a huge mountain lion, which had just gorged itself with the fresh yeal from a calf it had killed. The iion had taken refuge from its pursuers in a tree when Messrs. Owen and Peaker came up and drove it off its perch with clubs. This was repeated until it reached its third resort. Here Mr. Owen, being an expert cow man, and realizing that a few dogs and two unarmed men could not hope to capture an animal of this character by means of noise and only clubs and stones for weapons, concluded to adopt the rope which he knew so well how to use. Taking his lariat in his hand, he climbed the tree to within about six feet of the lion, and, making the throw with care and precision, the animal was caught around the neck just as he was ready to spring at his captor. Mr. Owen dropped to the ground, the lion springing at the same time. When only two or three feet from the ground the animal reached the extent of the rope, which remained over the limb, with the other end fastened below, and was strangled to death.

This llon was one of the largest ever captured in this region, measuring 9 feet 4 inches from the totip, and weighing about three hundred pounds.

Mr. Owen says that he did not realize that he was in any danger until he had skinned the lion and mounted his horse to ride to camp, when his nerves relaxed and he became frightened.

THE BOSTONIANS.

BACK AGAIN WITH A NEW OPERETTA

BURLESQUES OF LOCAL AFFAIRS AT TWO MUSIC HALLS-THE WEEK'S ATTRACTIONS AT . THE THEATRES.

The coming of the Bostonians is always greeted with pleasure. They are, without question, one of the best comic opera organizations that visit this city, and there is always an expectation that they may have something to equal the best of their past triumphs. They seldom do, because their past triumphs are considerable, and are not easily equalled, but there is always the chance. They will appear again at the Knickerbocker Theatre he has treated them skilfully all will be well in Leno's pictures are shown in a number of make-

guaranteed and be deposited in banks and secured In all sorts of ways before he will start.

The result is that if he makes a great success in America he carries home a big pile of mooney, and the manager makes a little; if he is a failure in a carries home a big pile of mooney, and the manager makes a little; if he is a failure in the start of the st

America he carries back just as much, and the manager loses a good deal. Clever as most managers are about looking after their own interests, the arrangements with foreign stars are al-most altogether on the side of the stars. Koster & Bial are tired of it, they say, and are not going to bring over any more fancy-priced stars. This determination is, of course, like the programme, subject to change without notice. Oscar Hammerstein also declared, at some time in the past, that he would not bring any more of them, but he is already announcing another. This is Dan Leno. He has no great fame here as yet, but he is said to be well known and a favorite in the London music halls. His fame or the lack of it will make no on Tuesday night in a new operetta by Victor Herbert and Harry B. Smith, called "The Serenade." A glance at the synopsis of Mr. Smith's book gives assurance of comic possibilities, and if he has treated them selfcules at miles and if he has treated them selfcules at miles and if he has treated them selfcules at miles and if he has treated them selfcules at miles and if he has treated them selfcules at miles and if he has treated them selfcules at miles and if he has treated them selfcules at miles and if he has treated them selfcules at miles and if he has a miles a



MRS. DAVIS.

an be said about him at present.

that direction, while Mr. Herbert's former com- | ups that look as if the songs that they belonged positions in the same sort are the earnest of what

MACDONALD.

PHILP.

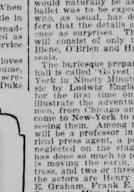
COWLES.

SCENE FROM "THE SERENADE."

may be expected on his side. serenade from which the work derives its name is one that is sung by Carlos Alvarado to Dolores. Dolores is the ward and flancee of the Duke of Santa Cruz, and Carlos Alvarado is the barytone of the Royal Opera of Madrid. The Duke is naturally annoyed by the attentions paid to his sweetheart by the singer, but the only way he has to recognize him is by the serenade that he sings. The device is not altogether new. There was Blondel-but no matter about that now. When the Duke carries his ward off to a lonely castle in the mountains, to get her away from her serenad-ing lover, the singer goes with them, disguised as a postillion, and then gets into the Duke's service

as a cook.

The party is also followed by a tailor, who loves the ward, and a tenor, who, it is safe to assume, does not love the barytone. They know the serenade, too, and while they are singing it the Duke





mistakes one or both of them for the lover whom he is seeking, and wreaks vengeance on them. And then the brigands come, as they must sooner or later in any operetta with its scene in Spain. The serenade appears by this time to have become a popular song, and, so far from detecting anybody by it, the Duke hears it sung by everybody around him, including the convent girls and the abbot's parrot.

Some of the humorous purpose of the operetta may be better understood from a glance at the cast of characters:

may be better cast of characters:

may be better understood from a glance at the cast of characters:
Duke of Santa Cruz (a Spanish grandee). ... H. C. Barnahee C. Alvarado (barytone of the Madrid Opera). ...
W. H. MacDonald Romero (president of the Royal Madrid Brigandage Association, Limited). Eugene Cowless Lopez (secretary of the same syndicate). William Philip Gomez ta stage struck failor). George Frothingham Colombo a superannuated grand opera tenory. ... H. Brown Yvone (Colombo's daughter, in love with Alvarado). Mother Superior. ... Josephine Bartlett Manuela (the l'une's cook). ... Fertia Lovejoy Dolores (the ward of the Duke). ... Jesste Bartlett Davis

MUSIC HALL AFFAIRS. FOREIGN ATTRACTIONS AND LOCAL BURLESQUES

-THE LATTER GAINING ON THE FORMER. The New-York music hall managers are getting thoroughly tired of bringing foreign entertainers across the sea, paying them five times what they could expect to receive at home, and taking all the risk themselves. In London a music hall perform-



H. C. BARNABEE.

er makes a good living by singing in two or thre halls a night. If he is worth large pay he gets it, but he gets, as a rule, only about what is fair. If he wins fame it does not take that fame long to get across the Atlantic. Americans whose friends have heard him want to hear him too, and the managers begin to think about bringing him over. But the music hall artist has about the same no tions of America as a land where gold is picked up in the street that the Irish immigrant has. The difference is that the Irish immigrant finds himself deceived about the gold lying around in the streets, while the music hall artist insists on picking up the gold, and he does. He will not trust himself to

the perils of the sea for less than three times what

he gets at home, and he is likely enough to get five or six times as much. And this has to be

to might be highly amusing, and that is all that

In the mean time both the big music halls are turning to local burlesque as a relief to their audiences and to their managers from the succession ences and to their managers from the succession of London and Paris stars. Mr. Hammerstein is to start one to-morrow night with the ambitious title of "Mrs. Radiey Barton's Ball in Greater New-York." The affair is said to be a much more pretentious one than was at first intended. The announcement says that it touches "hummorously and felcitously upon many things that have interested the public during the present winter." It would naturally be assumed from the title that a bailet was to be expected. But Mr. Hammerstein, who, as usual, has done everything himself, prefers that the details should come to the first audience as surprises. The vaudeville part of the bill will consist of only three numbers—Auguste Van Blene, O'Brien and Havel and Woodward's trained seals.

The buriesque prepared for Koster & Bial's music hall is called "Gayest Manhattan; or, Around New-fork in Ninety Minutes." It is provided with mu-te by Ludwig Englander, it will be presented or the lirst time on Thursday gyange presented se by Ludwig Englander. It will be presented for the Brst time on Thursday evening. It will illustrate the adventures of two guileless countrymen, from Chicago and St. Louis respectively, who come to New-York to see the sights, and succeed in seeing them. Among the other persons represented will be a professor in a dramatic school, a theatrical press agent, a person who has been too long neglected on the stage the interests of which he has done so much to promote a young woman who is moving the earth, if not heaven, to be an actress, and two or three pupils in the school. Among the actors are Henry E. Dixey, R. A. Roberts, R. E. Graham, Frank E. Blair, Frederick Hill, Harry Sommers, Miss June Stone, Miss Flora Irwin, Miss Merri Osborn, Miss Nettle Lyford and Miss Katharine Lucile Foote.

In the vaudeville bill for the week are Miss Fanvaudeville bill for the week are Miss Fan-



nie Leslie, Mile, Saharet, John W. Ransone, Miss Florence Bindley, Miss Adele Purvis Onri, Horace Goldin, Delmore and Lee, Miss Emma Francis and Alexander Tacianu.

NOTES OF THE WEEK.

At Daly's Theatre, this week, Ada Rehan will continue her performances of Meg Merrilles, which will alternate, as usual, with "The Geisha." The matinee lectures by John L. Stoddard will be continued. This week the third lecture of the respective courses will be given, the subject being 'The Yellowstone National Park." ject of remarkable promise, as it is American, and yet most Americans know little about it. The Yellowstone Park, though on this side of the ocean, is much less accessible, especially to Eastern people, than most parts of Europe, yet it is among the most wonderful, picturesque and fascinating spots of the earth, and one in which every American should have a National pride.

Mrs. Minnie Maddern Fiske appears to be pros-

of the promised "L'Arlésienne." This play has been heralded long and all sorts of promises of acting and scenery and music have been made. The names which are announced are good ones, and it is evident that the play is at least to have a fair trial, with everything in its favor.

"The Mayflower" is continued at the Lyceum Theatre. Mr. Parker, the author, satisfied with launching his play, will start for England on Wednesday to prepare for its production in London. Murray Carson, one of the authors of "Rose-mary," will play the part performed here by Felix Morris.

The last opportunities for New-Yorkers to hear Miss Lillian Russell in "An American Beauty" will occur this week at the Harlem Opera House. Miss Russell will, in a few weeks, join the com pany of which she, Jefferson De Angells and Miss Della Fox are to be the triple head, which will begin its career at the Casino.

Edward Harrigan will occupy the stage of the Murray Hill Theatre this week and will play "Old Lavender," one of the best of his own works, and one which contains one of the best of his own parts. It has not been seen here since the last season, when Mr. Harrigan occupied his theatre, now the Garrick, and then it had only a few per-

formances. All the old songs that belong to the

"Under the Red Robe" is approaching its performance at the Empire Thertre. It will con a week from to-morrow night, and there will be usual souvenirs.

"Lost, Strayed or Stolen" will be presented the Casino for two weeks, beginning on March a by the company which gave it at the beginning of the season at the Fifth Avenue Theatre.

Oscar Blumenthal's "Grafin Fritzi" will continue Irving Place Theatre until Wednesday. On Thursday a German-American author. Wilhelm Mueller, will have a hearing with a new play called "Neues Leben." Mr. Conried announces a festival performance for Monday, March 2, the 190th anniversary of the birthday of Emperor William I. The Irving Place Theatre will then bring out a new patriotic play written specially for this occasion and a number of tableaus arranged by Mr. Conried on the most important occurrence of the old Emperor's life. Thursday a German-American author, Wilhe

Tony Pastor's industry is still to be noted in preiding entertainers to fill the afternoon and evening with enjoyment for the visitors at his theatra The list for this week includes Harris and Walter Harrigan, the tramp juggler; the Metropolitas Harrigan, the tramp juggier; the Metropolita, Three, Swan and Bambard, grotesque acrobats, McBride and Goodrich, in an Irish dancing and singing sketch; Dawson and Farlow, Miss Minne Jarboe, soprano; Harry Thompson, Roma and Collette, in their vaudeville, "He and Sho"; Max Pettingill, and his acting dog Willie; Merritt and Gallagher, acrobats and dancers; Carr and Tourse, the Weston Sisters, Lucille Sturgis and Tony Pastor.

"My Friend from India" runs a merry course at Hoyt's Theatre. The 15cth performance will occur late this month, but souvenirs will be given away at the 14cth performance, instead, just for the sale of being different. Large crowds still assemble nightly to see

Girl from Paris" at the Herald Square Theatre.
The cast remains unchanged from that of the first night, months ago, and the piece is carried through with the same spirit. Miss May Irwin will sing "The New Bully" in

the course of her performance of "Courted into Court" at the Bijou Theatre this week. The 19th performance of this farce at the Bijou will be cele-brated on March 23.

Miss Marie Dressler remains at the Pleasure Palace this week. George Thatcher and Edward Marble are to introduce an absurdity in black and white; James F. Hoey will rattle off song and jest, Marzele and Millay do some droit tricks on the triple bars. Miss Cora Routt sings songs. A. Liberati, cornet soloist, is a new musical feature, and Ballard, the bard, breaks loose with "rhymes and Ballard, the bard, breaks loose with Thymes and gestures." Pictures are shown by the Lumbers cinématographe. The American Liliputians are in the last week of their stay. Among the entertainers at the Sunday concert will be Ezra Kendal, Imogene Comer, George Thatcher, Edward Marbia,



the cinématographe, Cora Routt and

At Proctor's Twenty-third Street Theatre this week Robert Hilliard and his supporting company will appear in "The Littlest Girl." The cake walk, headed by Hodges and Launchmere, and the Luheaded by Hodges and Launchmere, and the Lumière cinématographe have both won such popularity that Mr. Proctor has decided to retain them. Others in this week's array are Miss Kittle Mitchell, the Osrini troupe, in pantomime; Stannard and Deltwyn, Gibert Girard, mimic; the Schumann sisterative, Gibert Girard, mimic; the Schumann sisterative, and Mile, Marie, in "Streets of the Orient"; Curt Ellis, character change artist; George Fielding, juggler, and Stuart and Gillen, in buriesque boxing. The Sunday concert will have, among other entertaining people, Miss Polly Holmes, Joe Flynn, Eugene O'Rourke and Miss Ada Dare, in addition to the cake walk and the Lumière cinématographe.

There has been a ready public response to the humors of "Never Again" at the Garrick Theatre. It is announced that the farce is soon to be given at the Vaudeville Theatre in London.

The melodramatically inclined audiences have not altogether tired as yet of "In Old Kentucky,"
which goes on at the Academy of Music. The race
and the pickaninny band and all the other special
features that added to its popularity at first remain.

Miss Maggie Cline and her company will be seen and heard in their farce "On Broadway" at the Grand Opera House this week. The piece has been presented at this theatre and also at others in town before with enough success to encourage a return. Miss Cline will sing some of her sturing and require some and popular songs.

The last week of "Heartsease," at the Garden Theatre, begins to-morrow night Miss Oiga. Nethersole's season at the Garden Theatre begins on Monday, March 22, and the first week will be devoted to "Carmen."

Chauncey Olcott's engagement at the Fourteenth Street Theatre continues to be successful, and at every performance of "Sweet Inniscarra" the thes-

An attractive entertainment is to be given at the Fourteenth Street Theatre this evening by Jerome H. Eddy. A long programme will be presented. H. Eddy. A long programme will be presented. The list of performers who are to appear includes Willie Collier. Miss Louise Allen, Miss Zelma Rawlston, Miss Queenle Vassar, Samuel Edwards, Miss Lulu Klein, J. A. Donahey, Miss Annie Weed, Mile, Mira Marisona, Alonzo Hatch, Miss Katle Mayhew, Miss Paula Edwards, the Heraid Square Quartet, Warren G. Richards, Powell, the magnetic of the Miss Collins of the

"The Prisoner of Zenda" will return to the city for the week of March 22, at the Grand Open

THE GOVERNOR'S WONDERFUL HAT.

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ow long the Mrs. Minnie Maddern Fiske appears to be prospering with "Tess of the D'Urbervilles" at the Fifth Avenue Theatre. A change is to be made in the cast. John Jack, who has been playing the part of John Durbeyfield, has an engagement with Joseph Jefferson, and is obliged to leave tac company, and his place will be taken by W. J. Le Moyne.

Miss Julia Marlowe and Robert Taber will remain at Wallack's Theatre for only a week longer, playing "For Bonnie Prince Charlie." They have established themselves more firmly than ever before in the regard of New-York theatre-goers.

De Wolf Hopper, Mrs. Edna Wallace Hopper and their assistants will be visible in "El Capitan" at the Broadway Theatre for only one week more. The stage will then be devoted to the production of the promised "L'Arleisenne." This plays has From The Lebanon (Mo.) Rustic.



THE FIRST TOOTH AND THE LASE